

The BEECHAM CELEBRATION
Part 4 (concl)



(see page 12 & 13)

RAGGING the CLASSICS
JOHN SAM LEWIS
also collag   revue
of Michael Gray's
Beecham's Centenary Discography

GEORGE BLACKER



OUR CHAMPION-CHAMPION see page 11
man..... 15991 to 18065

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 24)



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 177/8
Nov. 1980
\$1.00

record research



(see page 9)

TEX RITTER
The New York Years
D. TOBORG

(Part 3
see page 10)



A Nostalgic Tribute
to Musical Americana
CLYDE BERNHARDT
by Bertrand Demeusy

FRASE & ABRAMS
CORRECTIONS
AND
ADDITIONS
**THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942**
-+--
VOLUME 2
LANGE to ZURKE
BRIAN RUST
(see page 23)

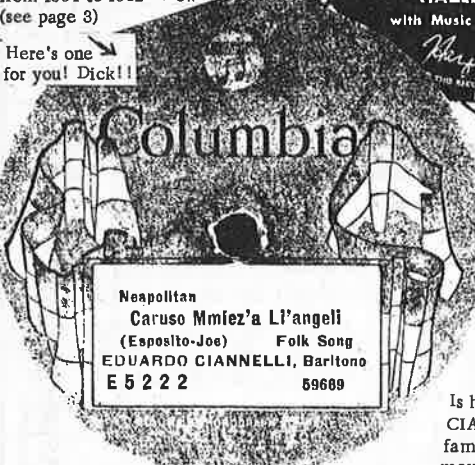
BLACK PATTI
Henry Henriksen



(Chapter 3 (cont'd)
see page 8)

Help Wanted!
Research scholar
DICK SPOTTSWOOD
is working on a discography
of American ethnic recordings
from 1894 to 1942! Wow!!
(see page 3)

Here's one
for you! Dick!!



Neapolitan
Caruso Mmiez'a Li'angeli
(Esposito-Joe) Folk Song
EDUARDO CIANNELLI, Baritone
E 5 2 2 2 59689

Is he the same
CIANNELLI of
famed "notorious"
movie fame??!!

Modern Eyes-zing

**SIGNATURE
MASTERS LISTING**
by BOB PORTER



(Part 3
see page 14)
15126-A
(SRC 340)
BUTTERFLY KICK
(Hazel Scott)
HAZEL SCOTT
with Music by Camarata
Hazel Scott

BLACK PATTI TROUBADOURS



THE BUCK-DANCING CONTEST

DISCO-ING IN -- George A. Blacker

The "ELECTROGRAPHOPHONE
JUNIOR" Progress Report
..Further remarks on Electronic
Cylinder Playback..
and Discographical Forms
Revisited... (see page 2)

The Picture Record
VOGUE Gimbels and
Some followup nobody else!!
by Tim Brooks



(see page 13)

PART TWO

the H³ chrono-matrix file!
Harold H. Hartel (see page 4)

28

FURTHER REMARKS ON ELECTRONIC CYLINDER PLAYBACK

AS of this writing, I have no photo of the "Electrographophone Jr." available for publication, but I hope to remedy that in due course.

If any of you feel bold enough to try to build a machine yourselves, here are a few general tips:

1. For a 1720 to 1900 rpm induction motor, the cone should taper from 1/8 in. dia. to 5/8 in. maximum diameter. If said cone is about 1 1/2 to 1 3/4 inches long, that will give you a good spread between your different speeds. For a cone of the size specified, use a pulley 4 inches in diameter or a bit larger.
2. I think a 4-pole motor is best for this use.
3. For information on the arm design, see issue # 124. I can add this: the rear counterweight should add this weight about eight ounces.
4. For information on stylus, see issues 143 and 159/60 of this magazine.
5. I forgot to specify the speed range available from the combination of motor speeds and pulley/cone sizes described above; it is from less than 80 rpm to more than 160 --- all you'll need and a bit more.

Maybe some of you have smooth-running old spring-powered cylinder phonographs, and rather than build an electrical transport from scratch, you'd like simply to mount a cartridge on it and let it go at that. In such a case, your job is simplest if you have either one of the moving-mandrel Edison phonographs; you put a stereo cartridge mount in place of the acoustic reproducer and you're in business. If you have any of the various models that used a large reproducer such as the "Amberola" or Model "O", it should be fairly easy to devise a compact cartridge mounting to fit in the hole formerly occupied by that reproducer. If your machine uses such small reproducers as the models "G", "H" or "K", you're in for a bit more machine work, because you'll have to make a new pickup arm to replace the original. You start by making a tubular assembly of the same length as the rearward parts of the original arm; this will slide along the back rod of the phonograph. Then you need two collars to fit the outside diameter of this tubular piece. The feed nut from your old arm goes on one of these collars. For the other, cut out a piece of aluminum plate (1/8 in. thickness will do) in the approximate shape of an elongated letter "U" with short legs, the rear one wider than the front. Be sure the legs are long enough that the "U" clears the mandrel. Cut a hole in the wide(rear)leg of the "U" and attach it to the second collar. The other leg should ride on the knife edge in front of the mandrel. A compact cartridge mount and pivot assembly may then be fitted to the "U". There should also be room for an audio take-off jack on the "U" to which your preamp lead cable may be connected. Needless to say, it is best if the phonograph you convert is equipped to play 2- and 4-minute records. Remember, you're using the feedscraper pickup drive mechanism on such arrangements... I am overseeing the construction of one of these U-shaped pickup arms now for another collector. His arm is being fitted to an Edison Standard phonograph, which is also being equipped with a variable-speed electrical drive.

I know of at least three parties who have built or are building electric cylinder players besides myself. I'm sure there must be others. I'd be interested to hear from you and to know how you've tackled and solved the various problems you've encountered. Challenging though they may have been, I'll bet you managed to lick 'em!

DISCOGRAPHICAL FORMS REVISITED

Quite a while ago, I devised and offered to the world my idea of a standardized discographical data sheet. Its reception was decidedly mixed, reaction ranging from "Just what the doctor ordered" to "a bureaucrat's discographical nightmare!" I seem to remember being asked in all seriousness whether I'd had a midnight snack of pickles and ice cream before making it up! I hadn't -- at least no pickles; I concocted the ice cream).

-DISCOGRAPHICAL FORMS REVISITED (cont'd)

Undaunted, I now stick my neck out again with two forms instead of just one. I made these up for my own use on such projects as Genett, the PFG, Canadian Brunswick, Phono-Cut (the fink), Marsh Labs and USRC/Elite--these being the areas in which I've become involved.

Unlike the discographical data form, these two are completely self-explanatory, requiring little if any comment. Obviously, the forms are two-added, even though I show only one here. The generous amount of space allotted to each entry has been made so in order to accommodate composer credits in addition to everything else; in any event, I don't like cramped spaces for writing (or typing; I type all entries on these because I have trouble reading my handwriting).

The reproductions are photo-reductions, but the original sheets are 8½ x 11. I punch them and keep them in 3-ring binders -- usually one binder per project.

Generally, I put my biggest effort into the master listings; in fact, I haven't used the catalog forms so far in anything but the USRC/Elite project. I've reserved their use here, for the most part, for the Varsity and Royale records using dubbed masters, although I intend eventually to list on them any issues for which master numbers remain untraced. There are still quite a few such.

In conclusion, I think I need only say that I made up these forms for my own use, and have found them satisfactory. If anyone else sees fit to adopt or adapt them, he's welcome to do so. Anyone wishing even to denounce them is also welcome to do so; after what happened to the discographical data sheet, I'm case-hardened!

[illegible][illegible]

DICK SPOTTSWOOD is working on a discography of American ethnic recordings from 1894 to 1942. He could use any help from anyone with info on the Emerson, vertical Pathe, Zon-o-phone, red Vocalion and independent ethnic labels -both disc and cylinder. He would also like to correspond with anyone owning large collections of E, F, and X series Columbias. His address is 711 Boundary Avenue, Silver Spring, Md 20910. In order to help Dick out in his research we hope to reprint a fabulous early 1900 Columbia foreign series catalog. It's loaded with E series(the earliest numbers) and should be a good check list for our readers in aiding Dick in his research...



record research presents **BLUES RESEARCH**

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This signature is by Sigmund
Kunstadt, an old relative of LK
who recorded ca.1903. (see RR171/9)



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and label Index of issue 1 to 8...
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the H³ chrono-matrix file!

Harold H. Hartel

Harold H. Hartel
55 Banne Street
Newton Falls Ohio 44444

The file is the brainchild chronological listing with concuring phonograph record matrix (master) number by HAROLD H. HARTEL who uses the abbreviated H³ system to authenticate himself. Harold has meticulously "revised" the pages of Brian Rust's 4th edition, 3-volume, 1986 new compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 1897, and has proceeded to carry the chronology (chron) to through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 3-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes - and would like to get them, please write to RR (send return see or oostard) and we will give you a lead. Harold has also referred to another volume in his files - that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, - and that much of the material has been incorporated into Rust's 4th edition, the original B&D(80) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H³ Chrono-matrix files. Any underlined matrix number is presumed to be rejected (ex. Nov. 24, 1903, 5-748-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (ex. see April 1922 046 - Gypsy Blues 20139-2). Therefore a check of a lot of abbreviated listing researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD OR BLUES & Gospel name numbers

1922-cont'd

Feb 10. Bailey's L.S. NY 7751-A My Honey Knows JR-68

2 Benson Calif. R. 70439-C Virginia Blues -119

Calif. R. My Honey Knows 70439-C -219

Tampa B.J.B. 70440-A Hurry Back Home -1525

Calif. R. 70441-B Dying With The Blues -219

11c. E. Make 42170-1 Who Believed In You? -141

13c. M. Smith 42185-2 Outie -141

14c. M. Smith 7767-A Southland Blues -1005

16c. M. Smith 7768-A You've Had Your Day -1461

20c. Synco J.B. 69603 Virginia Blues -1523

I've Got The Wonder Where He Went -69604

23c. L. Miles 70466-B Muscle Shoals Blues -1059

24c. S. Tucker 70467-B She Walked Right Up And -1573

25c. Ladd's B.A. 70468-B Jig Walk -1573

26c. Samuels 42196-1 High Brown Blues -935

27c. J. Dunn 80214-2 Put And Take -158

28c. Ladd's B.A. 80215-2 Heartful Blues -915

29c. Samuels 7782-A I've Got The Wonder Where He Went -915

30c. Samuels 70503-C He May Be Your Man -1352

31c. Samuels 70504-L 13 I'm So Unlucky 13 -1352

32c. Samuels 70504-L 13 I'm So Unlucky 13 -1352

33c. Samuels 70504-L 13 I'm So Unlucky 13 -1352

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100c. Samuels 70504-L 13 I'm So Unlucky 13 -1352

10c. Excelsior Q. NY 70613-A Over The Green Hill -195

11c. Excelsior Q. NY 70614-A Down By The Old Mill Stream -195

12c. Excelsior Q. NY 70615-A Going Up To Live With God -195

13c. Excelsior Q. NY 70616-A 'Ain't In Jerusalem Just Like John -195

14c. Excelsior Q. NY 70617-A Nobody Knows The Trouble I See -195

15c. Excelsior Q. NY 70618-A Sinners Crying, Come Here Lord -195

16c. Excelsior Q. NY 70619-A Good Lord, I Done Done -195

17c. Excelsior Q. NY 70620-A 70621-A 70622-A 70623-A 70624-A 70625-A 70626-A 70627-A 70628-A 70629-A 70630-A 70631-A 70632-A 70633-A 70634-A 70635-A 70636-A 70637-A 70638-A 70639-A 70640-A 70641-A 70642-A 70643-A 70644-A 70645-A 70646-A 70647-A 70648-A 70649-A 70650-A 70651-A 70652-A 70653-A 70654-A 70655-A 70656-A 70657-A 70658-A 70659-A 70660-A 70661-A 70662-A 70663-A 70664-A 70665-A 70666-A 70667-A 70668-A 70669-A 70670-A 70671-A 70672-A 70673-A 70674-A 70675-A 70676-A 70677-A 70678-A 70679-A 70680-A 70681-A 70682-A 70683-A 70684-A 70685-A 70686-A 70687-A 70688-A 70689-A 70690-A 70691-A 70692-A 70693-A 70694-A 70695-A 70696-A 70697-A 70698-A 70699-A 70700-A 70701-A 70702-A 70703-A 70704-A 70705-A 70706-A 70707-A 70708-A 70709-A 70710-A 70711-A 70712-A 70713-A 70714-A 70715-A 70716-A 70717-A 70718-A 70719-A 70720-A 70721-A 70722-A 70723-A 70724-A 70725-A 70726-A 70727-A 70728-A 70729-A 70730-A 70731-A 70732-A 70733-A 70734-A 70735-A 70736-A 70737-A 70738-A 70739-A 70740-A 70741-A 70742-A 70743-A 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(cont'd from 175/176)

BLACK PATTI

by Henry Henriksen



CHAPTER THREE (cont'd from RR 173/174)

"BLACK PATTI" on the American Theatrical Stage

***IN RETROSPECT.....

When Sissieretta Jones commenced her stage career, the comic role was still demanded of the Negro but a new Negro patronage was increasing with a greater possibility of achievement of an authentic musical-comedy.

Mme. Jones and the Troubadours lost no time along with the leading comedians in pioneering the real comedies for their plays on Broadway in rising the curtain for the future generation of Negro celebrities.

Sheldon Cheney gave an excellent account of the 1890-1910 period of Mme. Jones' career as follows:

Between 1890 and 1900 the astute business men controlled the entire machinery and art of theatre production, owning the theatres and making touring impossible to any but companies on their terms.

There was also a period of renewed interest of the star system which swept the country in the 1890s.

The prominent names in the theatrical arts at this time were the "Madison Square Garden Theatre, Wallacks Theatre (Lester Wallack), David and Charles Frohman, Steele McKaye and Albert Palmer.

The Bijou in Boston, Palace Theatre on Broadway in New York City, Tony Pastor's Variety Theatre. appearances of new shows began at almost the same time Mme. Jones and the Troubadours came on the scene.

This period also brought about the syndication of chain theatres dictating policies of theatrical productions, financial matters, contracts and booking agents. These syndicates appear often in both white and black enterprises. The Negro at this time was assigned roles in which he played subordinate parts.

He gradually in his constant drive to improve his stage performance, changed and evolved the emphasis from past humor to a genuine humor.

The Negro Theatre movement in 1890 began with Sam Jack's Creole Show, presented at the Howard in Boston.

Later John Islam with his Octoroons created interest on Broadway. "Oriental America" featured excerpts from operas with voices by important singers like Rosamond Johnson.

"Black Patti's Troubadours" "Smart Set", characterized, the past, present and anticipated the future. "A trip to Coontown" was the first Negro production within the realm of drama.

Mme. Jones' Troubadours assembled a group of comedians, dancers, tumblers etc. which combined the old minstrel format between the old and the new and was one of the first Negro musical groups and the only organization to travel all through northern, southern, eastern, and western America for almost twenty years. - Ernest Hogan, J. Rosamond Johnson, Bob Cole and Billie Johnson and Aida Overton Walker were the troupes' early performers. They gave the theatrical stage qualified Negro performers, upgrading the music with standard popular and serious repertory and gradually altered the audience's taste for refined production.

The first recommendation for the Black Patti's Fifty Troubadours was Mme. Jones prominent reputation. The programs were widely publicized by notices that were circulated in advance in the town giving the Troubadours presentation of the musical skits, comedians, dancers, acrobats and also vocal duets and the finale operatic kaleidoscope with Black Patti and chorus singing the popular classical songs of the period.

Mme. Adelina Patti, the famous Italian operatic soprano, had great success and a loyal following in America and Mme. Sissieretta Jones (Black Patti) was very successful before a different appreciative audience. Negroes were proud of Black Patti and in a sense she was a kind of racial heroine because she was so outstanding as a singer even by white standards and white people came to hear her too.

Eubie Blake joined the troupe when a youngster in Baltimore as an errand boy. Speaking of Black Patti, he said: "I never heard anybody with a voice like hers when she sang the Prison Song - It was like she had a wonderful bird in her throat. She had a fine operatic voice." Blake recalls that a red carpet had to be laid on the sidewalk from the stage door to the carriage every time Patti came to and from the theatre.

Mme. Jones in her private life tried to be discreet and in 1900, after her separation from Richard Jones she insisted on an air of unimpeachable respectability in her travels in company with Rudolf Voelckel the business man who took over the management with Nolan of the "Black Patti Troubadours". They travelled in a reputed \$30,000 private railroad car described as furnished with gold plush upholstery and ornate pianos. The Black Patti Troubadours toured for nineteen seasons - their shows were basically the same, with changing personnel, a novelty act or farce every few years.

The Troubadours had an exhausting forty-five week season travelling thousands of miles each year spending a night in every city town that was booked for a theatre or a large hall. The Dramatic Mirror in 1899 announced that Black Patti was, without a doubt the greatest singer of the race before the public. Their Christmas issue 1899, listed her company among the top attractions of the season.

When W. C. Handy was on business for W. A. Mahara, Mme. Jones, the "Black Patti", entertained him in Fargo, North Dakota in 1897. In 1940 W. C. Handy collaborated with Chris Smith and Henry Troy in a song entitled "Black Patti" as a tribute and honor, as she was an inspiration to the American Negro in the musical arts. (23)

The Negro spiritual did not have a place on her programs but her concert career gave indication of the development of the Negro spiritual and of the Negro concert artist afterward for which she prepared the way. Changes began upgrading the concert repertory by incorporating the Negro spiritual - the authentic Negro folk song. Will Marion Cook, Harry Burleigh and others began seriously promoting higher standards for Negro artists. Negro groups organized, managed and financed prospective singers, instrumentalists, in starting many careers.

As Laubenstein wrote: "The Negro felt the urge in his meditation to think aloud in song, to turn life itself into music, to sing his flowing consciousness into expression". (24)

James Weldon Johnson in a speech "You not only belong to a great race numerically and a great race physically, but you also belong to a great race spiritually, and that is your main strength. This very music you sing is proof of it". (25)

The New York Times in discussing an article entitled "Songs of Negro Fighters" quotes Mrs. Natalie Curtis-Burlin as saying:

"When the black man was summoned to a white man's war and the pain of parting and loss in the Black Belt seemed the more pathetic because of ignorance of the cause for which they were to fight, friends of the Negro saw how with a new song this new stress was often lightened for the simple folk whose religious feeling poured out in music." (26)

As Mrs. Curtis-Burlin again observed: (1919),

"It is the Negro music that today most widely influences the popular song life of America... For the Negro, everywhere discriminated against segregated and shunned, mobbed and murdered, - he it is whose melodies are on all lips, and whose rhythms impel our marching feet in a "war for democracy". The irresistible music that wells up from this sunny and unresentful people is humored and whistled danced to and marched to, laughed over and wept over, by high and low and rich and poor throughout the land. The down-trodden black man, whose patient religious faith has kept his heart still unembittered is fast becoming the singing voice of all America." (27)

Eubie Blake, whose excerpts in this story has told of his experiences when he knew "Black Patti", has today been confronted by many black militants who have called him an "Uncle Tom" because of some of his songs. But Eubie has retorted, "I'd like to see some of these loudmouths talk the way they're talking now, if they had been trying to make a living in the days when the Ku Klux Klan was marching down Pennsylvania Avenue, fifty thousand strong."

- (23) W. C. Handy - Father of the Blues (1941)
- (24) Paul Fritz Laubenstein (1930)
- (25) Daily Herald - Richmond, Virginia (11-3-1919)
- (26) New York Times - (12-7-1919)
- (27) Natalie Curtis-Burlin, Black Singers and Players, Musical Quarterly (1919)

(to be continued)



TEX RITTER THE NEW YORK YEARS

D. TOBORG

Although Tex Ritter had done some radio work in his native Texas, it wasn't until he arrived in New York that his professional career really began to blossom. Let's take a short look at those New York years which were so important in perfecting the style and stage presence which made Tex Ritter so unique among his contemporaries.

The earliest evidence we have of TR in New York is 1928 when as a member of the chorus he appeared in Oscar Hammerstein's *The New Moon*. For reasons known only to himself he was billed as WM Rytter. At this time he also began taking his one man show *The Texas Cowboy and His Songs* around the New York college circuits. He was also billed as *The Singing Lecturer*. *The New Moon* opened on September 19, 1928 at the Imperial Theater and ran for 509 performances. However, by checking the Playbills at the New York Public Library for the Performing Arts at Lincoln Center, I find that TR drops out of the show after the week of July 22, 1929. This was also the year he enrolled at the Northwestern University Law School. In 1931 TR is once again back on Broadway, this time as a member of the Theater Guild in Lynn Riggs' *Green Grow the Lilacs* where he sang four songs. This play opened at the Tremont Theater in Boston on December 8, 1930 and then went to the Garrick Theater in Philadelphia and the National Theater in Washington, D.C. before opening at the Guild Theater in New York City on January 31, 1931. It ran for only 8 weeks in New York but then began an extensive road tour which was to take it through the Midwest to Cleveland, Pittsburgh, Milwaukee, St. Louis, three weeks in Chicago, and Detroit, etc.

In 1931 TR broke into New York radio as emcee on WMGM's *Barn Dance* with Ray Whitley's Orchestra. That year he also appeared in the soap opera *Maverick Jim* on WOR. He also began his own show on WOR, *The Lone Star Rangers*, and through 1935 appeared in Tex Ritter's *Campfire* (WHN), *Cowboy Tom's Roundup* (CBS, WHN, WMCA). He also appeared in *ENO Crime Clues*, as well as *Gangbusters* and *Bobby Benson's Adventures* (CBS) and *Songs of the B-Bar-B*. There were two Bobby Benson programs with one being straight adventure and the other a musical show. In both programs TR played a character called Tex Mason. Since *Gangbusters* originated in Chicago, the Ritter appearances must date from 1935 and 1936 when TR was making Decca recordings in Chicago. Johnny Bond, Chris Comber, and TJ Cooper disagree on some of the dates of the above, but I have yet to find any documentary evidence fixing the exact dates. Likewise, I have been unable to find any radio transcriptions covering any of these shows; but if there is any of it floating around out there, I would be grateful if it were made available to me. There are some sources which include *Death Valley Days* among the Ritter programs, but Jon White who was in the series and was a good friend of both TR and Johnny Bond wrote that TR never appeared in the series. Likewise *The Lone Ranger* has at times been listed among the Ritter shows, but this is just a typo on *The Lone Star Rangers*, so if there are Ritter fans out there collecting old *Lone Ranger* shows in hopes of finding TR appearances, you are wasting your time.

Not limiting himself to the Broadway stage and radio during his New York years, TR also appeared in the Rodeo at Madison Square Garden in October 1932. This was *Col. W.T. Johnson's 7th Annual World Series Rodeo*, but so far I have not come across any programs from 1932. The New York Public Library has programs covering the years both before and after 1932 but nothing on 1932.

There were also the remaining Broadway plays. Tex Ritter is Sage Brush Charlie in the Clarence Day play *The Roundup* which opened at the Majestic Theater on March 7, 1932. He also appeared as Red Dog in the Dan Totheroh and George O'Neil play *Mother Lode (An American Romance)* at the Cort Theater in December 1934. This play featured Melvyn Douglas, Helen Gahagan, and Beulah Bondi. It wasn't until many years later in Hollywood that TR would attempt another play. This was in 1961 and the play was *The Stovetop Hat* by Hannan, Heyman and Spina. The play opened at the Music Box Theater on September 20 and closed after three days.

In 1936 Hollywood called and Tex Ritter's New York years came to an end. Although TR's career would periodically bring him to New York through the succeeding years as a night club performer, the great radio and Broadway stage would never beckon again. The theaters are still there for the most part, and today (November 1979) one finds *The Most Happy Pella* with Giorgio Tozzi at the Majestic. Neil Simon's *They're Playing Our Song* is at the Imperial and *Richard III* with Al Pacino has recently been at the Cort.

The radio stations are there, too. WHN calls itself an all Country station, but they program what many of us refer to as "Pop Porn". Because the sound coming out of Nashville is being promoted by stations like WHN, many in the nation are growing up believing that Country music is dirty music. These days you have to go to the FM stations to look for pure Country.

In New York you can find Paul Aaron's *Cowboy Joe's Radio Ranch* on WKCR and his *Prairie Echoes* on WBAI. Aaron still programs Tex Ritter, Patsy Montana, Montana Slim, Texas Jim Robertson and "occasionally" Bob Wills. WHN programs Pop Porn by former Rock and Roll performers and they call that Country.



**** COMING! TEX RITTER - The Complete Capitol Discography Part Two (see RR 163/4 for Part One)*****

CLYDE BERNHARDT

A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA

Reminiscences of Musical Artist

CLYDE BERNHARDT

(1905 to 1946)

PART THREE

as told to BERTRAND DEMEUSY

EDGAR HAYES, DAVE NELSON, FATS WALLER



At the same time, I made a big mistake when Mr. Oxley asked me if I would leave Edgar Hayes and organize a seven or eight piece group so that he could book me and arrange a recording contract with Decca Co. In those days I didn't want to be a band leader, I'd seen all the headaches that some of them had in trying to lead a band. The band that Edgar Hayes led was very popular in America, we played at the Apollo, the world famous Savoy Ballroom, Renaissance Casino, Detroit, Chicago, Washington, Baltimore, Philly, lots of theatres in

the U.S.A. We toured with the late Bill Bojangles Robinson, the Nicholas Brothers, June Richmond and other big names in show business. We had a different style than any of the other leading orchestras. All of the saxophone players doubled on baritone sax, clarinet and bass sax. When I joined the band, we had Tab Smith (first as and brt), Crawford Wethington (ts) Joe Garland (ts and brt), Roger Boyd (as and brt), Rudy Powell replaced Smith after he switched to Lucky Millinder's Orchestra. Later Hapny Mitchner, Louis Jordan (for a short while replaced Rudy Powell), Howard Johnson, Lonnie Simmons, Garvin Bushell, Jimmy Wright, Earl Bostic, Don Byas, Jimmy Powell, Chauncey Graham, Lem Johnson and other less known musicians graced the sax and clarinet chairs during my stay with the band. In the trombone section I remember R.H. Horton, Norman Green, Tyree Glenn, David James, Joe Britton, Wilbur De Paris, Fernando Arbello, Milton Robinson, Don Cole, George Stevenson Juan Tizol and Claude Jones. J.C. Higginbotham also played in the orchestra when the "Red" Allen/Higgy group was layed off from steady work, that was in May, 1942, Higgy played two theatre weeks and some one night stands with Hayes (the Orchestra disbanded in June, 1942). The trumpet chairs were filled by Shelton "Scad" Hemphill, Bernard Flood, Leonard Davis, Henry Goodwin, Emmett Perry, Carl "Bama" Warwick, Eddie Roane, Buddy Lowe, Bobby Henderson, Dizzy Gillespie (he played over one year in the band). As for the drummers, we had Kenny Clarke, Specs Powell, Jack Parker, Arthur Herbert, Walter Johnson Kaiser Marshall, and Eric Henry. On bass we had Elmer James, Frank "Coco" Darling, Wellman Braud, John Drummond, Al Hall, Bass Hill and Jack Jarvis, they all played with us at some time.

In June, July and August, 1942, I played with the David Nelson Orchestra at the Savoy Ballroom. I can remember that Jack Butler was on trumpet and Tommy Stevenson, another trumpeter, was on some jobs, but I have forgotten the names of the other musicians. We made twelve records with Dave, but I never heard anything about them, that may have been because the people who made them came from South America. To be exact it was twelve different numbers, all of them being Nelson's originals. They paid us all over the Union scale. Dave Nelson was a very good person to play for, he was a gentleman. I always played on his jobs when I was not busy with Edgar Hayes in early 1942.

Then I played two weeks with Fats Waller's Orchestra, one week in the Royal Theatre, the second in the Howard Theatre in Washington, D.C. I'll tell you the whole story of how I came to play with Fats. It was the second week of July, 1942, I'd just finished playing a two week engagement at the Savoy, with Dave Nelson. One afternoon, I was in the Rhythm Club when George Wilson the trombone player came in and said to me "What are you doing now since you've finished your engagement at the Savoy?". I told George I wasn't doing anything until the 6th of August, when we were due to go back into the Savoy for two more weeks. He said that he'd like me to take his place with Fats Waller just for two weeks because he had received an offer to play all the summer until the first week of September with Charlie Johnson at the Paradise Night Club in Atlantic City. Fats intended to take a rest after these two theatre weeks, anyway I told George I accepted his offer. We went to the nearest telephone and told Ed Kirkby, Fat's manager, that I'd be able to play in place of George at the two theatres. I didn't know Mr. Kirkby very well as I'd never seen much of him. He told me to be at rehearsal the following day at 2.00 p.m. at the Strand Building on Broadway, near 47th Street, 2nd floor. I was there at 1.30 p.m. as I'd heard that my new manager was very strict about musicians being on time for rehearsals and jobs. When I walked into the hall, Mr. Kirkby was there to greet me "Clyde, I can see why so many people say that you're neat and make rehearsals and jobs on time". The line-up of Fat's Band was Bob Williams (first trumpet), Johnny "Bugs"

Hamilton (2nd and featured trumpet), Herman Autrey (3rd and featured trumpet playing jazz solos); the two trombones, Ray Hogan and myself, were not featured; George James (first as); David McKae (baritone and third as); Eugene Sedic (ts, cl: solo featured with the band); Bob Carroll (ts and featured on some solos); Hank Duncan was playing piano, until Fats came on to do his act; Al Casey (g); Cedric Wallace (b); Slick Jones (dr); Dave McKae directed the band.

George Blacker's Parade of Champions

1925 - 1930

Champion 1925 - 1930

Champion 1925 - 1930

Champion 1925 - 1930

Champion 1925 - 1930

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George Blacker's Parade of ATHLETIC CHAMPION 1925-1930			
—THROUGHS (cont'd from PP 175/6) —			
15992	GE 16464	Blue Tidal No. 6	Cliff Carlisle
15993	GE 16465A	Desert Blues	do.
15994	GE 16466	Springin' Up Within My Soul	Rev. E. B. Davis & Olive Boush (Rev. E.B. Davis)
15995	GE 16467A	I Wonder How They Live at Home (do.)	Rev. E. B. Davis & Olive Boush (Rev. E.B. Davis)
15996	GE 16468	Maybe It's the Blues	Georgia You
15997	GE 16469	Second Hand Love	do.
15998	GE 16470	Diamond Ring Blues	Walker Taylor
15999	GE 16471	Deal Bag	do. (N.T. & Washboard Trio)
16000	GE 16472A	Rock and Reel	Walker Taylor
16001	GE 16473	Jelly Bean Rag	do. (N.T. & Washboard Trio)
16002	GE 16474	Let Me Sing and I'm Happy	Ernie Golden & his Orch.
16003	GE 16475A	Telling It to the Daisies	Sam Lamin & his Orchestra (University Orch., S. Lamin, dir.)
16004	GE 16476	Since You've Gone Away	Howard Thomas & his Orch.
16005	GE 16477	Mysterious Nose	Cliff Carlisle & his Orch.
16006	GE 16478	I Lost My God from Memphis	do.
16007	GE 16479	I'm in the Market for You	Elmer Gresson & his Orch.
16008	GE 16480	If I Had a Girl Like You	do.
16009	GE 16481	Feeling and the Girl Next Door	Irving Kaufman
16010	GE 16482	Telling It to the Daisies	Reese & Dastine
16011	GE 16483	Reminiscing	Frank Luther
16012	GE 16484	If I Were King	Charles Harrison
16013	GE 16485	It Happened in Monterey	Frank Luther
16014	GE 16486	Song of My Heart	do.
16015	GE 16487	I'm Satisfied with My Girl	Jim & Walt
16016	GE 16488	My-You Chew Tobacco	do.
16017	GE 16489	Under a Texas Moon	South Sea Islanders (Faudian Vari- do. (do.) // City Entertainers)
16018	GE 16490	Don't You Believe It	Carson Robinson
16019	GE 16491	Everything Happens for the Best	do.
16020	GE 16492	Let Me Call You Sweetheart	Rob Miller
16021	GE 16493	Sweet Bunch of Daisies	Charlotte & Bob Miller
16022	GE 16494	The Ohio Nelson Fire	do.
16023	GE 16495	My Darling	do.
16024	GE 16496	My Darling	do.
16025	GE 16497	My Darling	do.
16026	GE 16498	My Darling	do.
16027	GE 16499	My Darling	do.
16028	GE 16500	My Darling	do.
16029	GE 16501	My Darling	do.
16030	GE 16502	My Darling	do.
16031	GE 16503	My Darling	do.
16032	GE 16504	My Darling	do.
16033	GE 16505	My Darling	do.
16034	GE 16506	My Darling	do.
16035	GE 16507	My Darling	do.
16036	GE 16508	My Darling	do.
16037	GE 16509	My Darling	do.
16038	GE 16510	My Darling	do.
16039	GE 16511	My Darling	do.
16040	GE 16512	My Darling	do.
16041	GE 16513	My Darling	do.
16042	GE 16514	My Darling	do.
16043	GE 16515	My Darling	do.
16044	GE 16516	My Darling	do.
16045	GE 16517	My Darling	do.
16046	GE 16518	My Darling	do.
16047	GE 16519	My Darling	do.
16048	GE 16520	My Darling	do.
16049	GE 16521	My Darling	do.
16050	GE 16522	My Darling	do.
16051	GE 16523	My Darling	do.
16052	GE 16524	My Darling	do.
16053	GE 16525	My Darling	do.
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16059	GE 16531	My Darling	do.
16060	GE 16532	My Darling	do.
16061	GE 16533	My Darling	do.
16062	GE 16534	My Darling	do.
16063	GE 16535	My Darling	do.
16064	GE 16536	My Darling	do.
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16076	GE 16548	My Darling	do.
16077	GE 16549	My Darling	do.
16078	GE 16550	My Darling	do.
16079	GE 16551	My Darling	do.
16080	GE 16552	My Darling	do.
16081	GE 16553	My Darling	do.
16082	GE 16554	My Darling	do.
16083	GE 16555	My Darling	do.
16084	GE 16556	My Darling	do.
16085	GE 16557	My Darling	do.
16086	GE 16558	My Darling	do.
16087	GE 16559	My Darling	do.
16088	GE 16560	My Darling	do.
16089	GE 16561	My Darling	do.
16090	GE 16562	My Darling	do.
16091	GE 16563	My Darling	do.
16092	GE 16564	My Darling	do.
16093	GE 16565	My Darling	do.
16094	GE 16566	My Darling	do.
16095	GE 16567	My Darling	do.
16096	GE 16568	My Darling	do.
16097	GE 16569	My Darling	do.
16098	GE 16570	My Darling	do.
16099	GE 16571	My Darling	do.
16100	GE 16572	My Darling	do.

RAGGING the CLASSICS

JOHN SAM LEWIS

THE BEECHAM CELEBRATION - PART FOUR cont'd from RR 175/6

Early stereo, which of course was the only stereo he was acquainted with, sometimes distressed Beecham. Hearing the playback of an operatic performance he had conducted, he pronounced the results "stereocomic." One of the "players" (the term Beecham used for soloists with orchestras) he liked was Heifetz. "You may like what he does, or you may not like what he does. But whatever he agrees to do beforehand Heifetz always scrupulously observes during a recording or performance. Including," Beecham added, "not moving closer to the microphone as many players do." Beecham usually liked to use the same soloists again if he thought a previous effort was successful. As a result he recorded with Heifetz several times.

The Beecham/LPO Mozart set issued a few years ago in Britain included what apparently is Beecham's only recording of a Mozart piano concerto, the K. 414 Concerto with Louis Kentner. This recording was omitted from the Turnabout LPO set mentioned earlier. I have a tape of it taken from a friend's 78 set, but the performance deserves reissue. As might be expected, Beecham made a recording of Delius' seldom-heard Piano Concerto, with his wife Lady Betty Beecham as soloist. His recording of the Delius violin concerto was made with Jean Pougnet, a French violinist whose career was spent mostly in Great Britain. There were, however, rival versions of both concertos. Lady Betty Beecham, certainly a competent pianist, was no match for the likes of Benno Moiseiwitsch, the soloist in the recording conducted by Constant Lambert, and Albert Sammons, who recorded the violin concerto with Malcolm Sargent, had performed the world premiere of the work. Both the Moiseiwitsch/Lambert and the Sammons/Sargent performances were issued on British World SH 224, and both, I think, excel the Beecham recordings of those respective works. Beecham also recorded piano accompaniments for various singers, but that was not an important aspect of his career. Perhaps his most noteworthy operatic recording was the Berlin Philharmonic performance of Mozart's *The Magic Flute*, recorded in the late-1930s and still available on Turnabout.

Sir Thomas Beecham's credo as a conductor was, as he put it, "to illuminate the composer and his work." Who could improve on that?

THE BEECHAM REISSUES

The Sir Thomas Beecham centenary has been celebrated in England by mammoth reissue program amounting to a total of 33 LPs. Below are listed the contents of the LPs compiled from the April, May, and June issues of GRAMOPHONE. The numeral appearing before the label designation (i. e. 3-HMV) indicates the number of records in a set. If no number appears it is a single LP. Dates of the original recordings appear here if they are significant. Records are mono unless otherwise indicated. The following abbreviations are used:

BBC=BBC Symphony Orchestra
BCS=Beecham Choral Society
BOC=Beecham Opera Company
BPO=Berlin Philharmonic Orchestra
BSO=Beecham Symphony Orchestra
FNRO=French National Radio Orchestra
FSV=Faures Solisten Vereinigung
LFC=LIEDS Festival Choir
LPO=London Philharmonic Orchestra
NYPSC=New York Philharmonic-Symphony Orchestra
ROH=Royal Opera House Chorus, Covent Garden
RPC=Royal Philharmonic Chorus
RPO=Royal Philharmonic Orchestra

Bizet: Carmen: Suite No. 1 (FNRO); L'Arlesienne Suites Nos. 1 and 2 (RPO) HMV SXLP 30276 (stereo)

Strauss: Don Quixote (Wallenstein, NYPSC, 1932)/Wagner: A Faust Overture (LPO) HMV HLM 7154

"Romantic Symphonies": Brahms: Symphony No. 2 (1937); Franck: Symphony in d-minor (1940); Schubert: Symphony No. 5 (1938) and Symphony No. 8 (1937); Tchaikovsky: Symphony No. 5 (1939) (all LPO) 4-HMV RLS 733

Beethoven: Mass in C (Jennifer Vyvyan, Monica Sinclair, Marian Novakowski, BCS, RPO) HMV SXLP 30284 (stereo)

Mozart: Die Entführung aus dem Serail (soloists, BCS, RPO) 2-HMV SLS 5153 (stereo)

Beethoven: Symphony No. 7 (RPO) HMV SXLP 30286 (stereo)

Haydn: Symphony No. 93 and Symphony No. 94 (RPO) HMV SXLP 30285

Handel: Messiah (Vyvyan, Sinclair, Vickers, Tozzi, RPC, RPO) R 3-RCA GLO 2444 (stereo)

Haydn: The Seasons (Morison, Young, Langdon, BCS, RPO) 3-HMV SLS 5158

"Sir Thomas Beecham—A Musical Biography" J. Strauss II: Die Fledermaus Overture (BSO, 1910) D'Albert: Tisland—excerpts (BSO, 1910) Offenbach: Tales of Hoffmann—The Doll's Song (Caroline Hatchard, BOC, BSO, 1910) Missa: Huquette-Entr'acte (unidentified orchestra, c. 1912) Stravinsky: Firebird: Dance of the Firebird; Scherzo; Infernal Dance (BSO, 1916); German: Have You News of My Boy Jack? (Clara Butt, BSO, 1917) Atterberg: Symphony No. 6 (RPO, 1928); Berlioz: Roman Carnival Overture (LPO, 1936); Handel-Beecham: The Origin of Design-Ballet Suite (LPO, 1933); Borodin-Rimsky-Korsakov-Glazunov: Polovtsian Dances (LFC, LPO, 1934); Haydn: Symphony No. 40 (RPO, 1948); Handel: Solomon-Arrival of the Queen of Sheba (LPO, 1933); Weber: Oberon-Overture (LPO, 1938); Dvorak: The Golden Spinning Wheel (RPO, 1947); Massenet: La Vierge—Le dernier sommeil de la vierge (RPO, 1947); Debussy: Printemps (RPO, c. 1947) Delius: On Hearing the First Cuckoo in Spring (RPO, 1956—stereo) Mozart: Die Zauberflöte—Schnelle Füsse (Lemnitz, Tessmer, Roswaenge, Hüsch, Strienz, FSV, BPO, 1937); Handel: Israel in Egypt—But as for His People; Moses and the Children of Israel; The Lord Is a Man of War (LFC, LPO, 1934) Verdi: Macbeth-Vegliamio invau due notti (Grandi, Terry, Frank, RPO, 1948) Wagner: Götterdämmerung—Hoi-hoi! (Janssen, L. Weber, ROH, LPO, 1936); Mendelssohn: Violin Concerto in e-minor (Heifetz, RPO, 1949); Beethoven: Piano Concerto No. 4 (Rubinstein, RPO, 1947); R. Strauss: Ein Heldenleben (Lampe, RPO, 1947); Sibelius: Symphony No. 2 (BBC, 1954) Mozart: Symphony No. 39—3rd movement (live performance, LPO, 1936); "Mozart and His Music" (abridgment of lecture, Coolidge Auditorium, Library of Congress, Feb. 6, 1956); Traditional: God Save the Queen (RPO—stereo, 1959) Mozart: Symphony No. 41—1st movement (LPO, 1934); "The Changing World of Music" (abridgment of lecture, Coolidge Auditorium, Feb. 25, 1957) 8-World SHB 100

Beethoven: Symphony No. 2; Haydn: Symphony No. 93 (1936); Symphony No. 99 (1935); Symphony No. 104 (1939) (all LPO) 2-HMV RLS 734

Sibelius: Symphony No. 7; Oceanides; Tapiola (RPO) HMV SXLP 30290 (stereo)

Strauss: Ein Heldenleben (Staryk, RPO, 1961) HMV SXLP 30293 (stereo)

Handel-Beecham: Solomon (Cameron, Young, Morison, Marshall, BCS, RPO) 2-HMV SLS 5163 (stereo)

R. Strauss: Ariadne auf Naxos—Overture and Final Scene (Cebotari, Friedrich, Field-Hyde, RPO)/Elektra-Final Scene (Sohlster, Schoeffler, Welitsch, Widdop, Erbach, RPC, RPO) RCA RL 42821

"Sir Thomas Beecham: The Man and His Music" Speeches on BBC and excerpts from commercial recordings BBC Artium REG 350

For your reference.....

***In retrospect here is a capsule biography of Sir Thomas which appeared in the 10th edition of the International Encyclopedia of Music and Musicians.

BEECHAM, Sir Thomas (b. St. Helens, Lancashire, April 29, 1879—d. London, March 8, 1961), English conductor whose many and varied services to music included the roles of impresario, patron, and orchestra builder. He was educated at Wadham College, Oxford, and had instruction in composition from Charles Wood. In the main, however, he was self-taught. His father, Sir Joseph Beecham, a wealthy manufacturer and patron of music and ballet, afforded him early opportunities for conducting. The combination of his limited formal training, his inherited wealth, his wide range of activity, and his colorful personality may well have been the basis of a minority view of Beecham as an amateur with boundless energy. The best refutation of such an evaluation was provided by Beecham himself, in his role of conductor. Though he was active on a transatlantic basis almost until his death, and was still making lengthy orchestral tours when he was in his seventies, his reputation as one of the outstanding twentieth-century conductors had been well established prior to the outbreak of the second World War.

Beecham made his first London appearance in 1905, as conductor of the Queen's Hall Orchestra, and a year later he appeared in a series of concerts there with the New Symphony Orchestra. In the decade that followed he began the work that won for him the reputation as a leader in the revival of opera in England. The year 1910 marked the first of a series of opera seasons by his own company, during which the first English performances of Richard Strauss's *Salome* and *Elektra* were given, together with Delius's *A Village Romeo and Juliet*. About

the same time he was associated with his father's presentation of Diaghilev's Russian ballet and Russian opera in which Chaliapin appeared. Later, in 1931, he presented Colonel Wassili de Basil's Russian opera company in London; a year later he directed an international season at Covent Garden in which German works formed the core. For a period of about seven years, up to the second World War, he was artistic director of Covent Garden.

In behalf of orchestral music, Beecham's activity was even more important. He conducted the Halle Orchestra for a period up to 1920; concurrently with his post at Covent Garden, he was conductor-in-chief of the Royal Philharmonic Society, and for a time he was chief conductor of the London Symphony. His greatest achievements, however, were very likely his founding of the London Philharmonic Orchestra in 1932 (he was its leader until 1940) and of the Royal Philharmonic Orchestra, which he formed in 1947 and took on tours of North America beginning in 1949. Long before that date he was familiar to audiences throughout the Western world. His association with American music also included service as conductor of the Seattle Symphony (1941-43), as a conductor at the Metropolitan Opera during approximately the same period, and as conductor of the Houston Symphony shortly before his death. His travels during the second World War also took him to Australia.

Beecham was knighted in 1916, and succeeded to his father's baronetcy in the same year. His second wife was the pianist Betty Humby. He wrote an autobiographical book, *A Mingled Chime*, which was published in 1943.

A superb interpreter of Mozart, Beecham was also well known for his championing of the music of Delius. The wide range of his ability is reflected as well in his other specialties: Sibelius, Haydn, Richard Strauss, Bizet, and Berlioz. His own personal magnetism was much in evidence in his relationship with musicians and the public alike, so that attending a Beecham rehearsal or performance was often an experience quite apart from musical values. Along with an impressive bearing and an unquestioned flair, he had abundant wit and a tongue that was often caustic, despite his urbanity.

(see LK's collage-review of the recently published Beecham discographical work by Michael Gray.)

BEECHAM A CENTENARY DISCOGRAPHY



The Gray discog. of Beecham is indeed a very important adjunct to the voluminous list of authored works and articles about Sir Thomas' life, times and music. You can write umpteen words about Beecham, but what it all comes down to is what did he sound like?—and the phonograph record is his real aural legacy for today's and tomorrow's generation to either acclaim or declaim him! Gray's Beecham discog. is the vehicle for those who wish to discover and travel along the road of Beecham's half-century of recording endeavors.

—Len Kunstadt

+++Here is a sampling of Gray's format....

GRAMOPHONE COMPANY

Session A Recorded 27 July 1910, Gramophone Company Studios

4340f	The Doll's song (Hoffmann)	Caroline Hatchard, sop.	03193
		Chorus	02256
4341f	Legend of Kleinsack (Hoffmann)	Walter Hyde, ten.	D 106
4342f	Thou art flowa (Hoffmann)	Edith Evans, sop.	03194 *
4343f	You've pledged your word (Hoffmann)	E. Evans, C. Hatchard, Frederick Ranaflow, bs.	—
4344f	You've pledged your word (Hoffmann)	E. Evans, C. Hatchard, Frederick Ranaflow, bs.	04068 *
4345f	Come with me (Fledermaus)	W. Hyde, F. Ranaflow	04065 *
4346f	Come with me (Fledermaus)	W. Hyde, F. Ranaflow	04505
4347f	Drig drig, drig (Hoffmann)	Beecham Opera Chorus	—

Recordist: Will Gaisberg

Session B Recorded 28 July 1910, Gramophone Company Studios

4348f	Drig, drig, drig (Hoffmann)	Beecham Opera Chorus	—
4349f	A man like you (Fledermaus)	C. Hatchard, Chorus	03192 *
4350f	A man like you (Fledermaus)	C. Hatchard, Chorus	—
4351f	The Doll's song (Hoffmann)	C. Hatchard, Chorus	—
4352f	The Doll's song (Hoffmann)	C. Hatchard, Chorus	—

Matrices 4353f through 4360f are given below:

Matrix Book		
4353f	Drinking song	W. Hyde and Chorus
4354f	Fledermaus excerpt (unspecified)	E. Evans, W. Hyde, F. Ranaflow
4356f	Fledermaus excerpt (unspecified)	E. Evans, W. Hyde, F. Ranaflow

+++and then FIFTY YEARS later!!!!!!

472 DVORAK: Legend in g. Op. 59, No. 3
Royal Philharmonic Orchestra; recorded 23 November 1959, Studio No. 1, Abbey Road
Release: GB=HMV ALP 1968/ASD 518; WRec T/S/T 744; US=Sera (S)60000

473 GRIEG: Symphonic Dance, Op. 64, No. 2
Royal Philharmonic Orchestra; recorded 23 November 1959, Studio No. 1, Abbey Road
Release: GB=HMV ALP 1968/ASD 518; WRec T/S/T 744; US=Sera (S)60000

474 FAURÉ: Dolly Suite
French National Radio Orchestra; recorded 1-4 December 1959, Salle Wagram, Paris
Release: GB=HMV ALP 1843, HQS 1136; US=Sera S 60084

475 FAURÉ: Pavane
French National Radio Orchestra; recorded 1-4 December 1959, Salle Wagram, Paris
Release: GB=HMV ALP 1968/ASD 518, HQS 1136; US=Sera (S)60000, S 60134

476 FRANCK: Symphony in d
French National Radio Orchestra; recorded 1-4 December 1959, Salle Wagram, Paris
Release: GB=HMV ASD 458, SXLP 30256 (053-01543); WRec T/S/T 596; US=Sera (S)60012, Jap=Tosh EAC 30033

477 LALO: Symphony in g
French National Radio Orchestra; recorded 1-4 December 1959, Salle Wagram, Paris
Release: GB=HMV ASD 388, SXLP 30222 in SXDW 3022 (OC 187-01784/5) US=Cap. SG 7237, Sera S 60192; Fr=HMV ASDF 607, P-M C053 00175

VOGUE The Picture Record by Tim Brooks

(re) VOGUE... RR 148, 151/2, 153/4, 159/60 and 161/2...

====co-editor BOB COLTON of RR has come forth with a very rare Vogue advert appearing in New York City's Sunday Daily News of May 5, 1940. It not only promoted the Vogue Picture releases—but it heralded an autographing session with Spitalny and his musical gals. At you may note Gimbels gave you the impression of their exclusivity. "nobody else HAS colored unbreakable picture records", which could be a further testimony regarding the rarity of the Vogue Picture Record

+++ Please folks! do not send in an order to Gimbels. As far as we know they are probably out of stock!!!(smiles!!)... cheers, LK.....

Gimbels and nobody else HAS colored unbreakable picture records



PHIL SPITALNY, EVELYN (THE VIOLIN GIRL), FRANCINE, ELEANOR AND JEANNIE WILL AUTOGRAPH ALBUMS MONDAY AT 2 P. M., EIGHTH FLOOR

Listen to Phil Spitalny tonight. Tomorrow come and hear Phil Spitalny's picture record album, *Study in Blue*. Get your album autographed. You get *Alice Blue Gown*, featuring Evelyn and her violin, *Blue Skies* featuring Francine, *Rhapsody in Blue* (in 2 parts) featuring Eleanor at the piano. Two 10" records in album. 2.89. After you've had your Spitalny album autographed, listen to the other new and wonderful Vogue picture records. Each record has two pictures in full color. What's more—and lots more—these records sound wonderful, won't break! A noiseless, super high fidelity plastic surface on an aluminum core prevents breakage and gives you tone without scratch. Write, phone for 2 or more. 8th Floor.

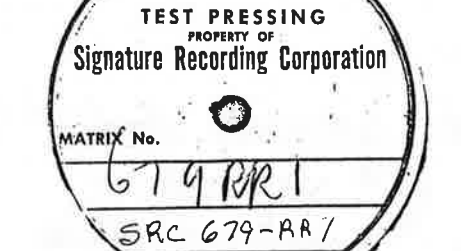
1.05

R.707—Seger Blues and Basin Street Blues played by Clyde McCoy and his orchestra.
R.711—I've Been Working on the Railroad and Summertime Old Time Tunes by Janis Morgan.
R.712—Put That Ring on My Finger and Tear It Down, by Clyde McCoy and his orchestra.
R.713—Where Is My Baby and You Won't Be Satisfied, Art Kessel and his orchestra.
R.714—Sweet I've Got You on My Mind and You've Got Me, played by Frankie Masters and his orchestra.
R.715—Don't Know Why I Love You Like I Do and In the Moonlight, Art Kessel.
R.716—Daddy Doo Doo, All I Do Is Wait and Vocal by Gloria Hall and Trio, Art Kessel and his orchestra.
R.717—Piper's Junction and All Through the Day by Art Kessel and his orchestra.
R.718—In the Doghouse Now and Some Sunday Morn'g, by the rustic singers Lulu Belle and Scotty.

Shipping charges extra beyond Gimbel's major delivery areas. \$4.00 per order.

Modern Eyes-zing Signature records MASTERS LISTING by BOB PORTER

(continued from
RR 173/174)



Here's some intriguing... As you note they are missing from this masters listing. Sounds like an early R&B Nat Cole - Bon Bon - Three Flames vocal style group (trio?) with an excellent jazz pianist (who solo?) a la Hines-Wilson - with good guitar and under recorded bass. Aurally the 879 master's title has something to do with Goldlocks and the 889 is phonetically, Tridakephobia... Help requested.....

Incidentally the SRC numbers are the letters and numerals appearing in the run off grooves. These test pressings were found in the RR archives.



MASTER #	TITLE	ARTIST
338	ON THE SUNNY SIDE OF THE STREET	Sam Scott
339	I'VE GOT THE WORLD ON A STRING	Sam Scott
340	BUTTERFLY KISS	Sam Scott
341	ION WILL SING SPOON	Sam Scott
342	GET A TALKING	Sam Scott
343	DO PATCH DOODIE	Johnny Bothwell
344	EVERYBODY I HAVE IS YOURS	Johnny Bothwell
345	A GAIL IN CALICO	Larry Douglas
346	THE THINGS WE DID LAST SUMMER	Larry Douglas
347	ANTHONY'S SON	Larry Douglas
348	ONE OF THE BEST THAT I HAVE	Larry Douglas
349	TURKEY IN THE STRAW	Ray Bloch
350	ARKANSAS TRAVELER	Ray Bloch
351	DARK EYES	Ray Bloch
352	OPEN THE DOOR RICHARD	Ray Bloch
353	MY SECOND BEST WOMAN	Walter Brown
354	LET'S GET SOME UNDERSTANDING	Walter Brown
355	I'M LYING FOR YOU	Walter Brown
356	WHAT TO DO	Walter Brown
357	MARY'S COLEMAN BOODIE	Mary Osborne
358	KUJES IN MARY'S PLAT	Mary Osborne
359	OH MY LAZY	Mary Osborne
360	ROCKS ADLES	Mary Osborne
361	THE ONE I LOVE BELONGS TO SOMEONE ELSE	Mary Osborne
362	MANANA TE LANOJA	Julia Cooney
363	IF I HAD MY LIFE TO LIVE OVER	Floyd Sherman
364	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
365	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
366	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
367	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
368	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
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396	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
397	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
398	MY HAD MY LIFE TO LIVE OVER	Larry Douglas
399	MY HAD MY LIFE TO LIVE OVER	Larry Douglas

400	ELIOTSON	Bobby Doyle
401	THE STORY OF SORRENTO	Bobby Doyle
402	THIRTY ME	Monica Lewis
403	MADE FOR EACH OTHER	Monica Lewis
404	AS LONG AS I'M BREASTING	Monica Lewis
405	YOU'LL KNOW WHEN IT HAPPENS TO YOU	Monica Lewis
406	WHERE OR WHEN	Monica Lewis
407	MY WAS I BORN	Monica Lewis
408	LINDA	Larry Douglas
409	NO CASUAL LOVE	Larry Douglas
410	BECAUSE MY HEART	Larry Douglas
411	I CAN'T GET UP THE NERVE TO KISS YOU	Larry Douglas
412	THAT'S WHERE I CAME IN	Larry Douglas
413	THE REG AND I	Larry Douglas
414	UNLESS I CAN HAPPEN WITH YOU	Larry Douglas
415	THE AFTER TIME	Larry Douglas
416	THE SAME OLD DREAM	Larry Douglas
417	IF THERE IS SOMEONE LOVELIER THAN YOU	Larry Douglas
418	ONLY STALKS AT MIDNIGHT #2	Larry Douglas
419	BASY RIDE	Larry Douglas
420	WELL DON'T BELIEVE ME	Larry Douglas
421	I'LL GET YOU IN MY DREAMS	Larry Douglas
422	YOU'VE GOT TO WATCH OVER ME	Larry Douglas
423	NOT FOR ME	Larry Douglas
424	ALWAYS	Larry Douglas
425	SPRING TO ME OF LOVE	Larry Douglas
426	I'LL GET YOU AGAIN	Larry Douglas
427	IF I LOVED YOU	Larry Douglas
428	I CAN'T GET UP THE NERVE TO KISS YOU	Larry Douglas
429	MY LOVE FOR YOU	Larry Douglas
430	EVERYTHING IN PARIS	Larry Douglas
431	I HAD TO STOP TO CONQUER YOU BART	Larry Douglas
432	HEART BREAKIN'	Larry Douglas
433	JINGLE BELLS	Larry Douglas
434	WINTER WONDERLAND	Larry Douglas
435	CALIFORNIA	Larry Douglas
436	JACK JACK JACK	Larry Douglas
437	CHERISH	Larry Douglas
438	I HAVE NO TEARS	Larry Douglas
439	COME DOWN BABY	Larry Douglas
440	BACHMAN'S BLUES	Larry Douglas
441	DON'T SAY ME NO KIND	Larry Douglas
442	I HAD TO STOP TO CONQUER YOU BART	Larry Douglas
443	HUES (PART I)	Larry Douglas
444	HUES (PART II)	Larry Douglas
445	DUEL IN THE SUN (PART I)	Larry Douglas
446	DUEL IN THE SUN (PART II)	Larry Douglas
447	DEEP FURBER	Larry Douglas
448	STELLA BY STARLIGHT	Larry Douglas
449	HONOLULU	Larry Douglas
450	BE SWEET TO ME KID	Larry Douglas
451	THE GIANT'S MARK	Larry Douglas
452	THE DUTCHMAN'S WIFE	Larry Douglas
453	DAVID AND GOLIATH (PART I)	Larry Douglas
454	DAVID AND GOLIATH (PART II)	Larry Douglas
455	DAVID AND GOLIATH (PART III)	Larry Douglas
456	DAVID AND GOLIATH (PART IV)	Larry Douglas
457	PAUL HUNTER (PART I)	Larry Douglas
458	PAUL HUNTER (PART II)	Larry Douglas
459	PAUL HUNTER (PART III)	Larry Douglas
460	PAUL HUNTER (PART IV)	Larry Douglas
461	ALMOST LIKE BEING IN LOVE	Larry Douglas
462	WEDDING FOR YOU TO DO I	Larry Douglas
463	AYE MAH	Larry Douglas
464	I KISS YOUR HAND MADAM	Larry Douglas
465	BAGGETT WALTZ	Larry Douglas
466	ALICE BLUE OATH	Larry Douglas
467	THE PRINCE OF PEACE	Larry Douglas
468	MISSOURI WALTZ	Larry Douglas
469	WONDERFUL ONE	Larry Douglas
470	THREE O'CLOCK IN THE MORNING	Larry Douglas
471	AIR MAIL SPECIAL ON THE FLY	Larry Douglas
472	SIXTY EIGHT	Larry Douglas
473	AFTER ALL THESE YEARS	Larry Douglas
474	THE MIMIC'S SONG	Larry Douglas
475	IT TAKES NO DIFFERENCE HOW	Larry Douglas
476	YOU ONLY WANT ME WHEN I'M LONELY	Larry Douglas
477	DO YOU EVER THINK OF ME	Larry Douglas
478	BONNY, BE MY BONNY BE	Larry Douglas
479	PINE O' MY HEART	Larry Douglas
480	DON'T GET LITTLE GIRL, DON'T GET	Larry Douglas
481	THAT'S THE WAY OF PEACEMAN	Larry Douglas
482	MARINE (MEANS GOOD LUCK)	Larry Douglas
483	THAT OLD GARDEN OF MINE	Larry Douglas
484	KEEP MY BABY SLEEP	Larry Douglas
485	ASK ANYONE WHO KNOWS	Larry Douglas
486	YOU DO	Larry Douglas
487	COCKNEY HORSE COACH	Larry Douglas
488	COME TO ME - NEED TO ME	Larry Douglas
489	TILL WE MEET AGAIN	Larry Douglas
490	WILD BILL RIDES AGAIN PART I	Larry Douglas
491	WILD BILL RIDES AGAIN PART II	Larry Douglas
492	WILD BILL RIDES AGAIN PART III	Larry Douglas
493	WILD BILL RIDES AGAIN PART IV	Larry Douglas
494	LET BUCKLES BE BUCKLES	Larry Douglas
495	COME TO THE MARO ARMS	Larry Douglas
496	SE GANSA VOU	Larry Douglas
497	ELIZABETH COULDN'T HELP IT	Larry Douglas
498	CECILIA	Larry Douglas
499	AMERICA COME TO JOE	Larry Douglas
500	MY FUTURE JUST PASSED	Larry Douglas
501	THE BEST KNOW SLEAZER	Larry Douglas
502	HAVE CAN YOU LAUGH AT THAT	Larry Douglas
503	WHEN IT'S YOUR LAST TIME IN HEAVEN	Larry Douglas
504	MEMOIR OF YOUR LAST COODIE	Larry Douglas
505	IF YOU'RE THE SWEETHEART OF SOMEONE ELSE	Larry Douglas
506	GET THAT CHEEP OFF YOUR SHOULDER	Larry Douglas
507	WALK UP, BASS	Larry Douglas
508	IN KEN COO PECULIAR WAY	Larry Douglas
509	AIN'T "GSA EVER COME" BACK	Larry Douglas
510	ON THE OLD SHAKEN TAIL	Larry Douglas
511	IF MY HEART HAD A WINDOW	Larry Douglas
512	FOURTEEN	Larry Douglas
513	LOVELESS	Larry Douglas
514	BOY'S BOY	Larry Douglas
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RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN, N. Y. 11205

Auction Nov. 26 1980

50¢ min. bid
50¢ min. bid

CONDITION GUARANTEED
BID BY NUMBER AT LEFT OF COLUMN, RECORDS SHIPPED
PARCEL POST. WINNERS WILL BE NOTIFIED TO SEND
REMITTANCE. RECORDS WILL THEN BE SHIPPED.
ADD \$5.00 FOR PACKING CHARGE.
*This auction commences with 78rpm, followed
by LPs and 45rpm.***

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(45 rums cont'd 50¢ min bid)

5959 LindaScott (AR)allThok NewCANADA, MID139
5960 JoeDeWitt (AR)allWichita, Kansas, USA, MID139
5961 WOO SHREARD 5-lyndee, Germany, East, POLAND
5962 ALLAN BROWN, Grand Rapids, Michigan, MID139
5963 SHILLIES, Bays, WI, Illinois, Tomorrow, SCOTLAND
5964 DIANE, New York, NY, USA, MID139
5965 SHAWNAN DICATION (D)Spoke, Wash, USA, MID139
5966 Decision VI(Que) All, US, MID139
5967 LifeForceInBusinessLetters (Guns) 203 MW
5968 SINAFA, Moscow, Russia, MID139
5969 SINAFA, Moscow, Russia, MID139
5970 "YouForgetAllTheWorld/MyZionism" "C55
5971 "YouForgetAllTheWorld/MyZionism" "C55
5972 "YouForgetAllTheWorld/MyZionism" "C55
5973 JIMMY MATH, Org, USA, MID139
5974 KAYTAR, New York, USA, MID139
5975 KAYTAR, New York, USA, MID139
5976 KAYTAR, New York, USA, MID139
5977 KAYTAR, New York, USA, MID139
5978 KAYTAR, New York, USA, MID139
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5999 KAYTAR, New York, USA, MID139

[illegible]

CORRECTIONS AND ADDITIONS
by
BILL FRASE STEVE ABRAMS
1957 Drew Ave. S. Box 666
Minneapolis Mn. Larkspur Calif.
55416 94399
(CONTINUED FROM
RR 175/6)
This series began in issue 157/8 (Sept, 1971
and has appeared in every issue up to the
present one (except 169/70)++++++
***all comments should be
sent to their attention***

Page 100
 Many Brunswick records of the late 20's the last 2 or 3 digits of the
 numbers are visible in the wax. On "Beloved", 899 is visible in the wax, as
 on "Early In The Morning" 901 is visible. This probably means that these 2
 tunes were re-made at a later session with Mxs 26899 and 26903, or possibly
 even 27899 and 27901. Research of Br. Mx numbers is necessary to confirm t
 pp 1444-9 Joe Reichman
 Mxs 14274 & 15276 both take 1
 Mx 17572 take 2, vJoe Martin
 Mx 17574 take 1, vJoe Martin
 Mx 14439 take 1
 Mx 14441 take 1, vJoe Martin
 PP 1451-6228 Weisman
 Mx 14187 take 3
 Mx 140552 take 1
 Mx 140554 take 2
 Mx 142175 take 8
 Mx 142178 take 3, add Col 0542 as Denza Dance Band
 Mx 142388 take 4
 Mx 144017 take 1, has a vocal
 Mx 144459 take 3
 Mx 144462 take 3
 Mx 145225 take 2
 Mx 146803 take 2, vLew Conrad
 Mx 146804 take 3, vLew Conrad
 Mx 147705 take 2
 Mx 147706 take 2
 Mx 144053 take 3, has a vocal
 Mx 148054 take 2, vSmith Bellaw
 Mx 148055 take 1
 To Mx 75329 add Vic JA-128 (Japanese issue, pressed in US with 24262 also a
 To Mx B-14290 add Br RL-277
 To Mx B-14288 add Br RL-277
 Mx B-14494 take A
 Mx B-14495-A issued on Br 01425
 Mx B-15031 take B
 Mx B-15032 take A
 Mxs B-15226/7/8/9 all take A
 Mx B-15757, 15841, 15842, 16354, 16780, 16783 all take A
 Mxs B-17235/8 both take 1
 Mxs B-17811/2 both take 1
 Mx B-18843/4 and 19449/50 all take 1 end all vocal Larry Stewart
 Page 1468 Jacques Renard
 Mxs B-12252/3 both take A
 PP 1470-9 Harry Reser
 Mx 140206
 Mx 140212 take 2
 Mx 140507 take 3
 Mx 140508 take 1
 Mx 141735 take 1
 Mx 141736 take 3
 Mx 142730 take 2
 Mx 142908 take 4, vTom Stacks&Gladys Rice
 Mx 142909 take 2
 To Mx 7483 add Or 1007 as Ted White Collegians
 Mx 7484 take 3, Or 1061 as Tennessee Happy Boys
 Mx 7485 also on Or 1021 as Tennessee Happy Boys
 Mx 7533 take 2, add Or 1041 as Campus Boys
 Mx 7601 appears on Or 1073
 To Mx 7751 add Or 1157 as University Boys
 To Mx 7844 add Or 1175 as University Boys, and Cq 7102
 For Mx 7874 see Adrian Schubert and add Dom 4132, Re 8538
 To Mx 7846 add Cq 7102
 Mxs 146272/3 both take 3
 To Mx 8092 add Or 1318 as University Boys
 To Mx 8094 add Or 1312 as University Boys
 To Mx 8189 add Or 1338 as University Boys, and Bwy 1208 as Midnight Rambles
 To Mx 8191 add Or 1450 as "University Boys
 To Mx 8544 add Or 1488 as " "
 To Mx 8549 add Or 1490 as " "
 To Mxs 144433/6 add take 3, both
 To Mx 8709 add Or 1585 as University Boys
 To Mx 8710 add Or 1600 as University Boys and Savoy 1027 as Savoy D.B.
 All Bwys P 1177 as Midnight Rambles
 Mx 0921 also Mx 108929. Ben 6183 as Campus Boys. Re 8631 as The Rounders.
 Add: Cam 9266 and Ro 1068 as Buddy Fields, and Per 15213 as Ben Franklin Ho.
 To 410 Rita add Per 15224 with Mx 108960
 Add: Mx 1122-C Sweet Jennie Lee - v How 1122
 Mx 1146-A Out of Nowhere - v How 1146
 Mx 1147-D When I Take My Sugar To Tea How 1147
 Mx 151408 take 1
 Mx 14085 take 1
 Mx 15254 vHammoniana and Harriet Lee
 PP 1485-1500 Fred Rich
 To Mx 141781 add S11 3230
 Mx 141785 take 2, add S11 3230
 Mx 142497 take 3
 Mx 142821 take 3, vHappy Hour Trio
 Mx 143134 take 3, vPaul Hagen
 Mx 143135 take 3
 Mx 143136 take 4
 Mx 143514 take 3
 To Mx 7513 add take 6
 Mx 7556 appears on Or 1038 as Boston Society O.
 Mx 144891 take 2
 To Mx 7623 add Or 1119 as Yankee 10
 To Mx 7653 add Jewel 5210 as Newport Society O.
 Mx 146640 take 2, vIK
 Mx 147970 take 2
 Mx 8646 also on Cam 9143. Ben 6360 also shows false Mx "Control" of 2169
 and IK is pseudonymous, as is often the case, George Beaver.
 To Mx 8730 add Cq 7355
 Mx 108821 also on Re 985 with "false" Mx 3874
 Mx 108830 is on Re 996, not Re 996 with Mx 3895
 Mx 108849 take 3 and add Cam 9203 with Mx 3916
 Mx 8844 also appears on Bwy, no. unknown
 Mx 8944 take 3
 To Mx 9946 add take 2
 Mx 150814 vocalist listed as "Chester Leighton", a pseudonym, but in this
 case not Dick Robertson.
 Mx 180437 take 1
 Tie A Little String Around Your Finger on Col 2387 is Mx 151210-3
 Vocalist on Col 2494 is Screepy Lambert
 Page 1507-9 Justin Ring
 To Mx 9952 add Re 10115
 Mx 9953 take 1, add Ben 0810 as Majestic D.O.
 Mx 10025 take 1, add Or 2066 & Ro 1430 as Majestic D.O.
 Mx 10077 take 2, on Ben 0785, Or 2087, Ro 1448 all as Dan Ritchie
 Mx 10347 also on Or 2192 as Dick Cherwin
 Mx 10348 also on Or 2190 as " "
 Mx 10349 also on Or 2197 as " "
 Mx 10350/1 both take 2
 To Mxs 10410/1 add Or 2208 " "
 To Mx 10412 add Or 2209 " "
 To Mx 10413 add Or 2210 " "
 To Mx 10414 add Or 2211 " "
 To Mx 10415 add Or 2212 " "
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 To Mx 10470 add Or 2267 " "
 To Mx 10471 add Or 2268 " "
 To Mx 10472 add Or 2269 " "
 To Mx 10473 add Or 2270 " "
 To Mx 10474 add Or 2271 " "
 To Mx 10475 add Or 2272 " "
 To

DIGGIN' THE GROOVES BOB DAVENPORT

In my last column here at RR (Sept. 1980 issue) I reviewed a Joe Venuti reissue on Shoestring records, and mentioned that there were only three great jazz violinists, Joe, and Eddie South and Stephane Grappelly. I was taken to task by Jim Dixon in Ohio for leaving out "Stuff" Smith, and Jim is right; he should have been included!

I was told that there would be a rather large Hindsight release in the fall, but as I write this during the waning days of Sept. 1980 I haven't seen them. If Davenport's Law holds up they'll arrive the day after I post this off to RR!

In the meantime I've been busy listening to a rather large pile of reissues from Joyce Music (Box 1707, Zephyrhills, FL 33599), and since I'm going to be pressed for space I must just give you the briefest of details, so write to Joyce for their catalog if you find something here that appeals to you:

Ajax LP 113: Jan Savitt In Disco Order, Vol. 1 (1937 period and featuring the great Bon Bon and Carlotta Dale)

Ajax LP 204: Jan Savitt In Disco Order, Vol. 5 (the 1939 sessions with Bon Bon, Carlotta Dale, Phil Brito)

Ajax LP-212: Jan Savitt In Disco Order, Vol. 6 (1939-40 with Bon Bon handling all of the vocal assignments, and one instrumental)

Ajax LP-220: Jan Savitt In Disco Order, Vol. 7 (Jan. & April of '40, with several driving instrumentals, and Bon Bon and Allen DeWitt in the vocal chairs)

Ajax LP-228: Jan Savitt In Disco Order, Vol. 8 (April & Dec. of 1940, featuring some more fine instrumentals and Bon Bon and Allen DeWitt assigned the vocal chores)

Ajax LP-221: Jimmy Dorsey In Disco Order, Vol. 15 (Starting with the 8/3/40 sessions and ending with the 2/3/41 sessions, and of course Helen and Bob are featured singly and together)

Joyce 2012: Downbeat With Charlie Barnet (from the early 40's and all are those super instrumentals, with Billy May, Bud Estes and Charlie himself writing the book)

Joyce 1079: One Night Stand With Duke Ellington at the Blue Note, Chicago, June 1953 (Wild Duke! Jimmy Grissom is the vocalist on the ballads)

Joyce 4011: Spotlight On Guy Lombardo (1946 broadcasts with vocals by Don Rodney, Cliff Grass, Shirley Lane and sister Rosemarie)

Joyce 4001: Spotlight On Tommy Tucker, Ted Fio Rito and Jan Garber (three fifteen minute broadcasts by each band in 1945 and a real bargain if you're into sweet bands - I confess I am!)

Joyce 4004: Spotlight On Vaughn Monroe, Ted Weems and Orrin Tucker (Weems from 1945, no Perry, but Mary Lee!) and Vaughn and Orrin from the 1947 period)

Joyce 3009: The Film Tracks of Larry Clinton, Tony Pastor, (and I think you'll like this one, with Bea Wain, Ford Leary and Hel Southern heard vocally with Larry, while Tony and the Clooney Sisters work the mike with Tony. The Teddy Powell item features the voices of Peggy Mann, Tommy Taylor and Teddy himself)

Joyce 3008: The Film Tracks of Woody, Stan, Charlie, Lena, Judy (which is all true, but incomplete because Bob Crosby, Kay Kyser, Benny Carter, Jose Iturbi, Freddy Slack & Ella Mae Morse, Red Ingle & Jo Stafford, Eddie Howard, Vaughn Monroe are also here. Now that's a bargain, and all on a single LP!)

Now a couple of items from Kiner Distr. (Box 82, Redmond, WA 98052) worthy of note:

Toten 1020: The Ink Spots (On the Air). These are two complete broadcasts, one from an early 1935 period the other from 1939. These boys, along with the Mills Bros. have always been my favorite group.

Aircheck 28: Jam Session: Eddie Condon & Bobby Hackett. These two greats are featured here from a June 22, 1948 session which, as always, is super!

Next are a few items from the Golden Era catalog (West Coast Audio-Visual Corp., Box 126, Redwood, CA 91335) which I missed the first time around, but are still available and should be brought to your attention:

Golden Era 15011: Jimmy Dorsey & His Orch., "Heat Wave" (This is the JD band of a period after Helen and Bob had left, and we have two not mentioned singers doing their best to sound like 'em, and almost had me convinced a couple of times! Lots of swingin' instrumentals also on this one)

Golden Era 15026: Theme Songs of the Big Bands, Vol. 1 (Here's your chance to add a lot of signature tunes to your collection! The bands? Well, there's Teddy Powell, Ray McKinley, Boyd Raeburn, Hal McIntyre, Jack Teagarden, Sonny Dunham, Will Bradley, Hal Kemp, Will Osborne, Tommy Tucker, Joe Reichman, Freddy Nagel, Skinny Ennis & Bob Strong! - The Hal Kemp is that old classic, "How I'll Miss You Tonight")

Golden Era 15013: Cab Calloway & His Orch., "Jumpin' Stuff" (Don't run and buy this one if you're expecting to hear a lot of the famous Cab vocals, because all you'll hear of him is a little shouting in the background. But, if like me, you agree that he had a great band backing him, then this is for you. And it WAS a great band, featuring such names as Jonah Jones, Paul Webster, Earl Hardy, Sam "The Man" Taylor, Milt Hinton, and Panama Francis among others)

(DIGGIN' THE GROOVES -cont'd)

What of RCA and their Bluebird series, you ask? Well, don't worry because there have been four new Glenn Miller releases since we last visited here at RR. We start with AXM2-5563 (Vol. VI, 1940-41); then AXM2-5570 (Vol. VII, 1941); and the two latest from their Sept. release are: AXM2-5571 (Vol. VIII, 1941-42) and AXM2-5574 (Vol. IX, 1939-42). - These are all from their "Complete" series and if you buy all of your favorites in this series you'll have a pretty complete collection of these artists output while with RCA (or Victor, as we used to call 'em!)

And so that's it for this time. As always you can write your comments and questions to me at 221 Prune Tree Dr., Realsburg, Ca 95448

CHAMPION (cont'd from page 11)

16057	GE 16738	Alabama Mistreated	Cow Cow Davenport & Iva Smith
	GE 15499	Southern High Waters Blues	Iva Smith (Ivy Smith)
16058	GEX 2733A	River Bottom	Bessie Sanders (Alberta Jones, acc. do.(do.) // by Mabel Horsey's Red Peppers
	GEX 2732	I Lost My Man	
16059	GE 16286A	Broadcasting Blues	Walter Taylor
	GE 15512	Texas Dream Blues	Teddy Moss
16060	GEX 2759C	Song of the Congo	Ernie Golden & his Orch.
	GEX 2761B	Sing(A Happy Little Thing)	do.
16061	GEX 2752B	Bye Bye Blues	Elmer Grosse & his Orch.
	GEX 2754	So Beats My Heart for You	do.
16062	GEX 2729A	I Love You So Much	Paul's Novelty Orch.
	GEX 2730A	Nobody Cares If I'm Blue	do.
16063	GE 16886	You Brought a New Kind of Love	Stan Stanley & his Orch.
	GE 16886	My Future Just Passed	do.
16064	GEX 2768A	Lonely	Sam Lamin & his Orch. (The Univers-
	GEX 2767A	Tomorrow is Another Day	do.(do.) // ity Orch., S.L., dir.
16065	GE 16909C	Cheer Up	Dexter's Pennsylvanians
	GE 16911C	What's the Use?	do.

(to be continued)

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